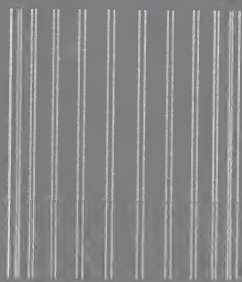




COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

MARY B. BOWLING is Reference Librarian in the Columbia Libraries' Manuscript Reading Room.

FRASER DREW is Professor of English at the State University of New York College at Buffalo.

KENNETH A. LOHF is Librarian for Rare Books and Manuscripts at Columbia.

* * *

Articles printed in COLUMBIA LIBRARY COLUMNS between 1951 and May, 1971, have been fully listed in the 20-Year Index. The latter may be purchased from the Friends of the Columbia Libraries.

Columbia Library Columns

VOLUME XXVI

NOVEMBER, 1976

NUMBER 1

CONTENTS

Such Interesting People: Singers, Musicians and Constance Hope	MARY B. BOWLING	3
John Masfield's Minor Sports	FRASER DREW	16
Our Growing Collections	KENNETH A. LOHF	24
Twenty-Fifth Anniversary Gifts	KENNETH A. LOHF	35
Activities of the Friends		56

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars and fifty cents each.



Constance Hope (right) with Grace Moore and Valentin Parera
abroad ship bound for Europe, ca. 1934.



COLUMBIA LIBRARY COLUMNS



Such Interesting People *Singers, Musicians and Constance Hope*

MARY B. BOWLING

ASKED if it was possible to keep the many facets of her life separate, publicist and artists' representative Constance Hope responded "Absolutely not!" Indeed, Miss Hope's lives—professional, personal, philanthropical and social—collide and interweave with apparently infinite variety. This observation is confirmed in the rich contents of her files of correspondence, photographs and other publicity materials recently given to the Libraries. The Constance Hope Collection, dating from the mid-1930s, covers over forty years of Miss Hope's associations with hundreds of great performers, and chronicles her career as a trailblazer in the field of artists' and commercial publicity.

In a recent interview I asked Miss Hope what first led her into the field in which she was a pioneer. "It was an accident," was her first reply. But in fact accident had very little to do with it, for Miss Hope was well prepared from early childhood for all the roles which she later assumed. Her father, Eugene Bernstein, was a pianist and musical coach to such artists as Enrico Caruso, Joseph Hoffman and Edward Johnson, and directed the Russian Trio, a leading chamber music organization in the United States in the late 19th and early 20th Centuries. The young Constance, for the privilege of staying up late, distributed programs and tea at her father's concerts, which were given in private homes to a pur-

posely limited audience (a prospective subscriber, she recalled, usually had to wait for someone to die). Miss Hope relates with obvious pleasure the memories of a fortunate youth spent on Manhattan's West Side, with lessons in everything and her parents' brownstone often occupied by famous opera stars, who sometimes arrived from Europe for a Metropolitan Opera season seeking accommodations. Frequently, then, they would be housed and entertained by Bernstein and his wife Felice, and closely observed by their only child, Constance.

Miss Hope attended Barnard College for a short time, but grew restless; "I wanted to work!" she recalls. So she worked, and worked hard, first for the theatrical producer Martin Beck, and then as secretary to soprano Grace Moore and with Cobina Wright at the Sutton Club. These endeavours also proved to be good training for the years to follow. Beck, she states, was "a driver," and not an easy man to work for. She figures the number of times she quit her job and subsequently returned—approximately ten times—by subtracting her beginning salary from her last and dividing by the five-dollar raises with which she was enticed back. In the early 1930s Miss Hope worked for three years as Grace Moore's Girl Friday. In this capacity she introduced Moore to Valentin Parera and then arranged their wedding in France. (Whether or not this feat was a requirement of the job she does not say.) In time, however, Miss Hope became dissatisfied with her work for Moore, a temperamental woman who addressed her letters to "My Hope" and signed them "BOSS." Then, what Miss Hope refers to as accident took over—a friend's career suggestions, a chance meeting with her first client at the Russian Tea Room. Miss Hope followed her confessed tendency to gamble, and passed quickly from exploratory beginnings (learning that it was bad and not good that Associated Press editor Charles Honce "spiked" her first story), through the pay-phone-and-a-roll-of-nickels phase. Soon she was a businesswoman with employees, a growing clientele, an office—and a phone—of her own.

Constance Hope began at once to expand the ranks of performing artists to whom, over the years, she would be publicist, friend, critic and representative. She has had with each of them very different and unique relationships, depending on the professional needs and also on the personality of each artist. Certainly her closest and longest association was with the operatic soprano and lieder singer Lotte Lehmann. Miss Hope cites Madame Lehmann's warmth, generosity, artistry, and the fact that "she didn't take herself too seriously" as the qualities that first attracted Miss Hope, and inspired her to become the first charter member of a group she refers to as the "Lehmaniacs." Miss Hope guided Lotte Lehmann through her long performing and teaching career all over the globe. She acted as program consultant, financial advisor and confidante, and their deep friendship continued until Madame Lehmann's death last August. It was Miss Hope who arranged for Madame Lehmann's assistance in the 1962 restaging of "Der Rosenkavalier" at the Metropolitan Opera. She also brought Lehmann together with Jeanette MacDonald, another client and friend, for assistance when the latter made her operatic debut. More recently Miss Hope found many of Madame Lehmann's best qualities in Beverly Sills, whose first audition at New York's City Center was arranged by Constance Hope.

Jascha Heifetz was an early acquaintance who later became a client and dear friend. Miss Hope admits having had a terrible crush on him in the days before she entered the publicity business. In an attempt to impress the young genius of the violin, she once bought a tiara on a European jaunt. (The tiara subsequently incurred the wrath of Martin Beck when Miss Hope wore it to the opening of Beck's new theatre. "You're here to WORK," he ranted. "Take that dannn thing off!!") On that trip, she encountered Heifetz at a shipboard party, to find him and his accompanist discussing her physical features—in Russian—cockily assuming that she could not understand their conversation. She upstaged them by addressing the pair in Russian and stalking off.

Romantic involvements did not, however, extend into Miss Hope's professional life. For one thing, it would have been bad business; for another, she met prominent ophthalmologist Dr. Milton L. Berliner while sailing via Panama to California in 1937,



Jascha Heifetz (left), Efrem Zimbalist, Alma Gluck and Fritz Kreisler (right) in 1919, swimming at the Fishers Island, Connecticut, home of Miss Gluck.

and he has been her biggest star ever since. She assigned him his nickname, "Tio," on that trip after discovering his persistent inability to learn the Spanish word for uncle. At their wedding in the Spring of 1938, Lotte Lehmann, Lily Pons, Lauritz Melchior, Fritz Reiner and Erich Leinsdorf provided the music. An entrepreneurial friend muttered after the ceremony that he could have staged the event at Carnegie Hall, sold tickets, and made a fortune.

Through her clients Lotte Lehmann and Ezio Pinza, Constance Hope met Erich Leinsdorf in 1935 in Austria, where he was a promising assistant conductor at the Salzburg Festival. But Leinsdorf was artistically stifled and increasingly threatened by the advancing Nazi regime. He wrote to Miss Hope on March 17, 1936:

As far as my worries are concerned—My fate lies mostly in your hands—because if there is no possibility for me to come to America in the Fall, I don't know what I shall do. Here in Austria, I see absolutely no possibilities for me to get a conductor's position, and in other European countries, foreigners are excluded . . . I got the idea that there might be a chance for me as conductor in a small American city or with a provincial opera troupe . . . if you could get the support of Maestro Toscanini, it surely could be managed. As I said, I am at the end of my rope.

And so Miss Hope undertook a comprehensive campaign to find any kind of position, from conductor to music librarian, which the young Austrian could fill. On the sudden death of an assistant conductor at the Metropolitan Opera, Miss Hope persuaded the Met to hire Leinsdorf, and to guarantee him the chance to conduct one rehearsal. When the final curtain fell on the first crucial rehearsal, the singers (many of whom were Miss Hope's clients) came to the front of the stage to applaud the new conductor. Subsequently the Hope office capitalized on the long and glowing newspaper reviews of Leinsdorf's first public performance, and acclaim for him grew rapidly thereafter. Miss Hope remained intensely involved in the management of Leinsdorf's career until the 1950s, working closely with his concert managers at Columbia Concerts, Inc., and with the client himself. Unlike many artists, Leinsdorf remained actively concerned with the daily business details of his profession. He insisted on the most capable handling of his affairs, and that all things be done properly. At the end of a long and typical letter written in January 1946, Leinsdorf (then conductor of the Cleveland Orchestra) discussed the timing of publicity announcements, rehearsal conditions and itinerary specifications, and stated:

I saw again this week, how people insist on their proper set-up. Horowitz cancelled his appearances with us . . . But [his] Piano had arrived and I tried it . . . It is such an instrument that even a fair pianist will

seem a giant . . . and you know that Hor. wouldn't play on any other Piano, and the saga goes that Steinway [made] this special action and brilliance only for Horowitz. Let us profit from the way these people



Lotte Lehmann and Erich Leinsdorf, ca. 1935.

see to it that they get the right frame, and let us not say that we aren't in a position to ask for it.

Over two hundred letters from Leinsdorf in the Hope Collection tell not only of his working relationships and perfectionism, but also of his views of the world around him. It was a world which changed radically from the Austria of the mid-1930s to the small Virginia farm he tried to run in the early 1940s, to his triumphal return to Vienna in 1947 and his continuing worldwide success.

In contrast to those of Erich Leinsdorf, the expressed needs of

some of her other clients provided Constance Hope with touching relief. Writing to "Cara Costanza" in April of 1938, Ezio Pinza revealed his lack of concern for business details and sought her advice about trading in his car:



Lotte Lehmann, Richard Crooks and Désiré DeFrère
in rehearsal, ca. 1935.

Here is please the check for your bill . . . Please do me big favor always, not send me explanation of bill. Say only so many dollars and cents—I pay.

You will give me some advice, no? I must have good light car—a new one. I no like parting with the old . . . All over we go together . . . is big shame sell. For me is like an old friend. Yet for the trip to South America is better a new car—what kind you think, eh?

In the late summer of 1938, Wagnerian tenor Lauritz Melchior asked Miss Hope to supply him with “eine pumpe für meine Gummimaträtze zu Sleeping Bag, tuing gum, 1 Pocket water-proof Matsch-Safe” and a number of other items; Melchior was an avid hunter. He was also a serious bridge-player, and in 1942 his cabled request to Leinsdorf (“Please arrange bridge game beginning two p.m. Tuesday. Three more players needed. Regrds.”) was also taken care of by Miss Hope.

Constance Hope took a break from running her own publicity office to assume two other big jobs. First she became publicity director for the Metropolitan Opera; later, she went on to become Director of Artist Relations in the Red Seal Records division of RCA. Here she bore the responsibilities of all aspects of artists’ relations, including signing new performers to the record company. During this time she enlisted for RCA such stars as Leonard Bernstein, Robert Merrill, Ezio Pinza, Lotte Lehmann and Patrice Munsell. But as the first woman executive at both RCA and the Met she found problems that she had not encountered as her own boss. As the only woman in an important position at RCA Red Seal, she faced determined resistance to many of her efforts. At the Met, she recalls, she had several counts against her: “I was young, Jewish and female,” and a number of the men in power there preferred to override or, at best, patronize her. Furthermore, those Met stars who had not previously been her clients openly expressed jealous disbelief that Miss Hope would give them the same high quality and volume of publicity that she had offered for those who had earlier sought her services.

Back at the helm in her own office she was far happier, although life wasn’t perfect. She confesses, “. . . they all got mad at me at one time or another—I was a driver too—but they all ended up loving me.” “They” were her office staff, a number of whom have gone on to manage their own publicity offices. “Practically all the others began with me,” she remarks of her competitors, “and we’re all friendly. I have one enemy . . . and I don’t need to talk about her.”

Although most of Constance Hope's energies were spent in bidding for the public's attention for her clients, she also was concerned with promoting the entire field of the arts. She was, in fact, one of the unrecorded forces behind the development of New



Lily Pons with a group of admirers in her dressing room, ca. 1940.
At the far left is the young Tony Curtis.

York's City Center of Music and Drama. It began in 1942 when city official Morton Baum, who had been a student of Miss Hope's father, called her with an idea for the city's takeover of the Mecca Temple on West 55th Street. It was Baum's plan to turn the auditorium into a sort of municipal center for high school graduations and political gatherings. Miss Hope thought it was a terrible idea, and began to counter with a proposal of her own; but Baum was already committed to his original plan. Six months later that plan had failed dismally and Baum was back on the telephone with Miss Hope. "I think," she ventured, "that New York is ready for a center-of-the-city-for-everything-in-the-arts. Get major performers,

but make two dollars the top admission price. You can get the New York Philharmonic to open it with a benefit performance; start off with a big, splashy press conference at the Mayor's office. Invite everybody." "Wonderful," said Baum, Mayor LaGuardia, Newbold Morris and a growing host of others. "I didn't invent it," says Miss Hope now, recalling that her ideas were based on a Viennese model; but she did conceive of transposing such an arena to the New York cultural scene. The plan went forward according to her design, including the big press conference, to which everyone was invited—except Constance Hope.

Miss Hope's talents and accomplishments have not gone entirely unsung. *Opera News* devoted two articles in January 1973 to a lengthy treatise on Constance Hope and the others who followed in the business. Earlier (1941), in true publicist style, she tooted her own horn by writing a humorous book, *Publicity is Broccoli*, about her various experiences in the publicity world. She had wanted to entitle the book *And You Meet Such Interesting People*, but her editor objected, suggesting instead something along the lines of a previous publishing success, *Fashion is Spinach*. So the new author compromised (to the chagrin and strenuous objections of her friend Lotte Lehmann.) Miss Hope now recalls that, about a year later, a book with a title almost identical to her discarded one was a tremendous success. But tribute to Constance Hope found its widest audience in the late 1950s when she was the subject of the television program "This is Your Life." Lotte Lehmann flew to Los Angeles to be on the program with her astonished friend, and soprano Rose Bampton appeared to tell how Miss Hope had rescued her from despair when Bampton lost her voice. The Begum Aga Khan was flown from Paris for the occasion. A number of Miss Hope's other clients and friends were on the program: Lauritz Melchior, Fannie Hurst, Robert Merrill and husband Tio were all there. But the dear familiar moderator, Ralph Edwards, was not; for the first time in his television career, he was ill. People viewing Miss Hope's film of that program today usually experi-

ence an eerie sense of recognition watching Edwards' replacement (who was met by the studio audience with noticeable disappointment)—the then-young movie star, Ronald Reagan.

Since she has closed up her office, in order to devote more time



Jeanette MacDonald and husband Gene Raymond perform for the benefit of their dog and the publicity photographer in their Beverly Hills home, ca. 1955.

to philanthropies and her own well-being, Constance Hope looks back on her years as a publicist with great pleasure. There were times, however, when because of her unique personal and professional relationships with artists, she found herself caught in the midst of battles of egos or wits. One such case involved Grace Moore, who returned to the Hope office as a client in 1937. After Miss Hope, in 1938, urged the *New York Post* to do an article on the singer, Moore accused the newspaper of distortion; the *Post* in

turn accused Miss Moore of being “a vixen and a bore.” Later the writer of the piece, Michel Mok, said in a letter to Miss Hope, “She treated me like a dog. She treated the photographer like a dog . . . I foresaw that you might be blamed.”

Miss Hope did her best to keep the public eye, and herself as well, out of the tangled romantic involvements of some of her clients, recalling that Pinza and Pons (separately rather than in concert) were two of her biggest problems. But she was unable to extricate herself from one Heifetz family battle. The violinist’s family, close friends of the Bernstein-Hope-Berliner clan, were greatly disturbed by the news that Jascha was to be sent to some far-off, unspecified destination by the United States Army during World War II. Heifetz had been instructed not to reveal his mission, and no amount of urging on the part of his mother or her friends could get Jascha, a naturally reticent person, to announce his destination. To each of his mother’s heavily Russian-accented queries of “Vere are you going, Jascha?!” he would answer only “YES.” Through weeks of prying Jascha still said only “YES.” Finally his brother-in-law Samuel Chotzinoff, then musical director of NBC, was called to a program meeting and was given the confidential information that Jascha was only going to Panama to play a few concerts for the troops and would then return. Much relieved, his mother agreed not to let on to Jascha that she knew this; instead she badgered her son for days while he repeated “YES.” On the eve of his flight, the families held a send-off dinner and the parental nagging continued, until at last Mrs. Heifetz bantered from the top of the stairs with her departing son:

“Jascheleh?”

“YES.”

“So ven you come back . . .”

“Yes?”

“ . . . you vill bring me please a Panama hat.”

Now Constance Hope has brought the curtain down on that phase of her busy years with all their ups and downs, music and

discord. The business has changed, she notices; there are ever fewer outlets in the number of newspapers, magazines, syndicated columns and radio programs available to the publicist. Television has had a tremendous impact on the use of media and on the entire scope of American life and entertainment. There are also, she feels, fewer great artists around than there were in the earlier decades of this century. "They're all too busy to be great; they take too many engagements, spread themselves too thin. I remember when Pinza started to do that . . . I heard him at Carnegie Hall, and loved and admired him, but thought, 'The gold is beginning to go.' You can't produce art in a minute; it takes time and practice and *rest*." Still one gets the impression from conversation with her that Constance Hope could make a tone-deaf singer a sensation in a city without a single newspaper or radio station. As she points out, "If I can't get something done one way, I find another way to do it, until I do it. I never say no."

John Masefield's Minor Sports

FRASER DREW

THROUGHOUT his career as poet, novelist and playwright, John Masefield's major theme was his native land. No man was ever better qualified by temperament and inclination for the English laureateship than the Herefordshire lad who came home from America and the sea to settle near Oxford. There he spent the remainder of a long life as chronicler of English landscape and of Englishmen at home and abroad.

Masefield appears always to have been fascinated by sports and games, especially by those characteristically English or in which Englishmen participated. As a boy in his late teens in a Yonkers carpet factory he was interested in boxing and later devoted several pages of the autobiographical *In the Mill*, published in 1941, to the Maher-Fitzsimmons and Corbett-Fitzsimmons bouts of his Yonkers years. Fights are the subject of his poems "Camp Entertainment" and "A Tale of Country Things," the latter nearly a thousand lines long, and boxing matches are central incidents in the poem which brought him to fame in 1911, *The Everlasting Mercy*, and in the 1924 novel *Sard Harker*.

Fox-hunting and horse-racing are the subjects of the long narrative poems *Reynard the Fox* and *Right Royal*, and these sports play important parts in other poetry and fiction, especially in two novels, *The Hawbucks* and *The Square Peg*. Masefield's treatment of these three sports and of the games and diversions of the English travelling circus and country fair is discussed in Chapter IV of my *John Masefield's England*, which mentions but does not examine the poet's lesser concern with such sports as rowing, swimming, running and football.

It is not surprising that a man who spent nearly four years on shipboard, and whose writing through sixty-six years consistently reflected his love for the sea, should have been interested in aquatic

sports. Both in the long poem *Wonderings* and the prose sketch "Bredon Flood" from *Grace Before Ploughing*, Masfield records his first experience on water when, a boy of three, he spent an



John Masfield in 1896 at the age of 18 photographed when he was living in Yonkers. (Author's collection)

ecstatic half-hour with two "half-remembered men" in a boat "wherein my pilgrim self first went afloat." At that early age, he wrote, "life stamped within my soul delight in water."

Masfield learned to row at the age of thirteen, if not before, for at that age he became a cadet on the training-ship *Conway*. That rowing was a universally practised and favorite activity among the cadets is evident from the two books *The Conway* and *New*

Chum. "Boat-sailing," however, seems to have become a *Conway* activity only after Masefield's day.

The poet's story, as recounted in *New Chum*, of his own first weeks on the *Conway* records his first sight of the two cutters and their crews:

In the first fortnight of every term two cutters' crews were picked from the best oars of the ship. These two crews were called the morning and evening cutters. It was a great privilege to be in either crew, and the first runs of the new crews were watched by the ship's company of men passionately fond of rowing.

Rowing was a daily duty for all cadets in good health, and the *Conway* had eight boats at this time. Rowing was a chief interest and topic of conversation among all on board, and "each man knew to a hair the merits of every other man as an oar, and the place he should occupy in an ideal crew." In his 1933 book *The Conway* Masefield describes the style of rowing taught on the training ship, a style well adapted for the swift tides and rough waters of the Mersey.

It insisted on the eyes being kept in the boat; on a far reach aft, on a long steady pulling out of the stroke, getting all the weight on to the stretcher and as little as possible on to the arms, and then a very swift recover, feathering rather high to avoid waves. Men who could pull a steady twenty-eight or thirty were esteemed as strokes.

It may be thought that so slow a stroke would be dull to watch; but it was not so. The swift leap aft in the recover and the exquisite unity of many crews made it a very pretty and taking style. Any good crew was eagerly watched and encouraged. When the morning and evening cutters had pulled together for a fortnight, their runs were followed by all hands, and every beauty and blemish was noticed and discussed.

The Conway, as a history of the ship on which Masefield learned the rudiments of seamanship, contains detailed accounts of rowing procedures, practices, and equipment in later years, as well as

tables of the annual races between crews of the *Conway* and the *Worcester*. There are also two vivid prose accounts of races between these rival crews.

When Masefield came to Yonkers to work, he missed the beauty of the sea and of the English countryside. He used on Sundays to walk for hours along the Hudson; in *In the Mill* he writes of his first Sunday when he rented a boat and went exploring. In time he came to know the river well, and in *New Chum* he writes that one day, rowing on the Hudson near the Palisades, he was hailed from the shore by an old *Conway* friend with whom he enjoyed a brief reunion.

Twice in his poetry Masefield writes of rowing. The first poem is a twelve-line jingle from his first volume, *Salt-Water Ballads*, published in 1902. It is called "Evening—Regatta Day" and is apparently a poem of which Masefield came to think little as the years passed; it has rarely been reprinted. In this poem the angry and disappointed mates of the crewman who "caught a crab" and lost the race punish him for his mistake, for he was "the juggins who lost the ship the Cup."

In the long poem "Biography" (1912) the poet records, among the best-remembered "golden instants and bright days" of his life, a cutter race full of speed and color and energy in the narration.

Days of endeavour have been good: the days
Racing in cutters for the comrades' praise,
The day they led my cutter at the turn
Yet could not keep the lead and dropped astern,
The moment in the spurt when both boats' oars
Dipped in each other's wash and throats grew hoarse
And teeth ground into teeth and both strokes quickened
Lashing the sea, and gasps came, and hearts sickened
And coxswains damned us, dancing, banking stroke,
To put our weights on, though our hearts were broke
And both boats seemed to stick and sea seemed glue,
The tide a mill race we were struggling through

And every quick recover gave us squints
 Of them still there, and oar tossed water-glints;
 And cheering came, our friends, our foemen cheering,
 A long, wild, rallying murmur on the hearing.

The vivid account of the race ends:

I saw bright water spurting at their bow
 Their cox' full face an instant. They were done.
 The watchers' cheering almost drowned the gun.
 We had hardly strength to toss our oars; our cry
 Cheering the losing cutter was a sigh.

Among the bright days listed in the catalogue of "Biography" are also:

Good swimming days, at Hog Back or the Coves
 Which the young gannet and the corbie loves;
 Surf-swimming between rollers, catching breath
 Between the advancing grave and breaking death,
 Then shooting up into the sunbright smooth
 To watch the advancing roller bare her tooth.

The boy Masfield could already swim when he joined the *Conway* at thirteen. Cadets unable to swim were sent every morning to the Baths in Liverpool, and Masfield was advised by knowing comrades to "pretend a little" and get out of school every morning. However, on trial at the Baths, he plunged in and swam straight across and was told that he need not join another swimming party. For his honesty he was called by his mates "an ambi ass." However, even good swimmers were allowed now and then to go swimming, as he relates in *New Chum*.

The Baths were an exquisite memory; that green, clear salt water was enough to lure any boy, and then, to reach them, the boy would have to voyage in a steam ferry, with either a screw or a pair of paddles, steered by a man at the wheel, past, and often very close to, ships of strange beauty and interest, about which my ship-mates always seemed to know everything. Then, at the threshold of the Baths were docks,

with ships in them. Going to the Baths, in itself . . . intense pleasure, had all these other joys attendant upon it.

Masfield tells us of the day when, as a "new chum," he was ducked at the Baths. It was a real experience. He was hauled under



Gig's crews with the cadet training ship *Conway* in the background.

water at the northwest shallow end and pulled out at the southeast deep end. Recovering consciousness, he returned to the dressing rooms "by the land route," having had enough water for one day.

"All the ship's company loved swimming above all earthly passions," Masfield writes in *New Chum*,

. . . even one little extra half minute in that exquisite green salt water was well worth the struggling for. . . I suppose that no hours in our boyhood compared for one instant with the hours spent in that clear green splashing pool.

The Conway also reports the love of the cadets for swimming and their annoyance, in hot weather, at seeing the cool Mersey slip by unused. They were forbidden to bathe from the ship because of the strong and uncertain currents and tides near the moorings. The very boldest, however, found ways of swimming

undetected. They would consult tide tables to determine the exact time of slack water during the night; then would follow the excitement of evading the night watch and creeping, one at a time, out of an open port and down a Jacob's ladder.

Masefield nowhere treats running as a form of organized athletics, but there are several notable performances in his work. The most exciting in Masefield prose is Sard Harker's race against time to reach his ship. Sard loses, only after a terrifying experience crossing a tropical bog and a painful encounter on the shore with a sting ray.

In *The Everlasting Mercy* the drunken poacher, Saul Kane, rouses the sleeping town by ringing the fire-bell and then escapes from an irate mob through his swiftness of foot. The episode has a thrilling description of the joy of running.

The men who don't know to the root
The joy of being swift of foot,
Have never known divine and fresh
The glory of the gift of flesh,
Nor felt the feet exult, nor gone
Along a dim road, on and on,
Knowing again the bursting glows,
The mating hare in April knows,
Who tingles to the pads with mirth
At being the swiftest thing on earth.
O, if you want to know delight,
Run naked in an autumn night.

This is the blithest passage Masefield wrote in that remarkable story of Saul Kane's conversion from profligacy to a decent life.

The fourth sport to receive some minor attention from Masefield, football, is cited twice in the prologue poem of *The Country Scene* and is mentioned in *New Chum*, *The Conway*, *Reynard the Fox*, the essay "Fox-Hunting," and the poem "Young John of Chance's Stretch." Football never assumes importance in any single work, perhaps because a contemporary of Masefield, J. C.

Squire, had already glorified it in his long poem, *The Rugger Match*. Masefield makes interesting use of football in an extended simile in the poem *Right Royal*, enlivening his presentation of one sport through the imagery of another. The riders, jockeying for position in the steeplechase, are described as follows:

As in football, when forwards heave all in a pack,
With their arms round each other and their heels
 heeling back,
And their bodies all straining, as they heave, and
 men fall,
And the halves hover hawklike to pounce on the ball,
And the runners poise ready, while the mass of
 hot men
Heaves and slips, like rough bullocks making play
 in a pen,
And the crowd sees the heaving, and is still, till
 it break,
So the riders endeavoured as they strained for
 the stake.

These passages concerning Masefield's minor sports, along with his occasional references to cricket and whippet-racing, are of small importance in comparison with his extensive use of fox-hunting, horse-racing, boxing, and the activities of country fair and travelling circus. They do round out the picture of a writer more interested in sports and games than most of his literary colleagues, although by no means a professional sportsman like the deep-sea fisherman, big-game hunter, semi-serious pugilist, and bull-fight aficionado Ernest Hemingway. John Masefield's love of competitive physical activity was one of the several reasons for his appropriateness and his popularity as laureate of a sports-minded English people.

Note: Permission for quotation from the works of John Masefield has been granted by the Macmillan Publishing Company, New York, and The Society of Authors, London.

Our Growing Collections

KENNETH A. LOHF

Barnouw gift. For inclusion in the collection of his papers, Professor Erik Barnouw has donated the typewritten manuscript and corrected proofs for his *Tube of Plenty: The Evolution of American Television*, and the corrected typewritten manuscript for his *Documentary: A History of the Non-Fiction Film*, both of which were published in 1975 by the Oxford University Press.

Columbia Forum gift. *The Columbia Forum*, which began publication in 1958 and ceased in 1975, has donated its editorial and correspondence files, comprising approximately 38,000 letters, manuscripts, editorial reports, memoranda and biographical sketches. Numerous Columbia authors, faculty and alumni are represented in the archive, including John Ashberry, W. H. Auden, Philip Booth, Melville Cane, Robert Gorham Davis, Babette Deutsch, T. S. Eliot, Paul Goodman, Carolyn Heilbrun, Kenneth Koch, Robert Lax, Samuel Lubell, Margaret Mead, W. S. Merwin, Douglas Moore, Robert Pack, Louis Simpson, Francis Steegmuller, Lionel Trilling, Rexford Tugwell, and Barbara Ward.

Eckstein gift. Mrs. Alice Eckstein has donated the papers of her husband, the late Dr. Walter Eckstein, a scholar in the fields of ethics and legal philosophy. Included are the notes, drafts and manuscripts of his writings on Spinoza and Adam Smith, as well as his correspondence with academic colleagues in Europe and the United States, among which are letters from John H. Randall, Jr., and Martin Buber.

Fletcher gift. Mrs. Eleanor Langley Fletcher has presented a collection of nineteen works by and about the English poet, A. E. Housman. Notable among the first editions in this unusually fine and comprehensive collection are the following: *A Shropshire*

Lad, London, 1896, in the original boards; *Last Poems*, London, 1922; *The Name and Nature of Poetry*, New York, 1933; *More Poems*, London, 1936; and two anthologies containing translations and poems by Housman, *Odes from the Greek Dramatists*, edited by Alfred W. Pollard, London, 1890, and *Wayfarer's Love*, edited by the Duchess of Sutherland, London, 1904. The latter work has a charming cover design by Walter Crane. Mrs. Fletcher has made this splendid gift in memory of her Columbia professor, the late Lloyd Morris (A.B., 1914).

Frankel gift. Through their generous and thoughtful gift, Professor and Mrs. Aaron Frankel have added to the collections a group of twenty-five rare editions in the fields of English and Continental literature, including the following: *Aristophanes at Oxford*, Oxford [1894], an anonymous satire on Oscar Wilde; John Donne, *Letters to Severall Persons of Honour*, London, 1651, with a frontispiece portrait of the poet; Lucius Annaeus Seneca, *Senentiae in Locos Communes Digestae*, Antwerp, 1576; and Brian Twyne, *Antiquitatis Academiae Oxoniensis Apologia*, Oxford, 1608, with the bookplate of Thomas Rokeby.

Frarey Memorial gift. In memory of the late Carlyle Frarey (M.S., 1951), who taught at the School of Library Service from 1964 until his death last spring, the Student Association of the School has presented a copy of Hugh MacDiarmid's volume of poems about Scotland, *Direadh, I, II, and III*, published in Frenich, Scotland, in 1974. This edition of two hundred numbered copies signed by the author was designed by Martino Mardersteig and printed at the Stamperia Valdonega in Verona, Italy.

Friedman gift. Mr. Harry J. Friedman (A.B., 1937) has donated a copy, bound in full calf, of Henry Collins Brown's *Book of Old New-York*, privately printed for subscribers in New York in 1913. Containing rare old prints from notable private collections, the volume is one of a limited issue, numbered, signed and inscribed by the author.

Gilkes gift. As a gift from Miss Lillian B. Gilkes we have received a collection of papers, photographs and memorabilia relating to Park Benjamin (1849-1922), the father of the late Mrs. Gladys Benjamin Goddard. An authority on naval architecture and electricity, Benjamin was the eldest son of the noted nineteenth century poet and editor. Included in the gift are: Benjamin's scrap-book containing reviews of his work on electricity; a copy of the *History of the U.S. Naval Academy*, which he published in 1900; his navy commission, dated 1867, and signed by Gideon Welles; more than thirty family photographs; and a group of autographed photographs of Enrico Caruso and five pieces of correspondence from the Italian tenor to Mrs. Goddard, one of which is a long handwritten letter sent from Mexico City on October 3, 1919, concerning Mrs. Goddard's sister, Dorothy, who was married to Caruso.

Gray Family gift. The papers of George William Gray, journalist and science writer, have been presented by his daughters, Miss Anne Gray and Mrs. Frances Gray Pellegrini. Included in the extensive files are correspondence, notes and drafts, manuscripts, photographs and subject files of clippings and printed materials relating to his numerous articles and stories on science for the layman which appeared in *Popular Mechanics*, *Reader's Digest*, *Science*, *Scientific American* and other magazines. The collection also contains the notes and manuscripts for Gray's books, *The Advancing Front of Medicine* and *Science at War*.

Henderson gift. Mrs. Mary B. Henderson (A.B., 1925 B.) has added to the Park Benjamin Collection a group of six letters written by the nineteenth century poet and editor to George P. Upton, Elias Nason, Isaac C. Pray and other correspondents. Dating from 1845 to 1860 the letters relate primarily to Benjamin's lectures in cities in eastern and mid-western states.

Hepburn Memorial gift. Having spent her entire professional career, some forty-one years, on the staff of the Libraries, the late

Dollie B. Hepburn served as head of the acquisitions department from 1918 to 1950, and as head of the personnel office from 1951 until her retirement in 1956. As a memorial gift to the Libraries, her friends and former colleagues have selected a handsomely



The Tower of Babel. Wood engraving by Joseph A. Adams based on the drawing by John G. Chapman, published by Harper & Brothers in *The Illuminated Bible*, 1846. (Hillard gift)

printed and illustrated volume: *Four Fictions: A Concise Presentation of Literature, Book Arts and Crafts of England, France, United States, and Italy*, a folio volume designed, printed and bound in 1973 by Lewis and Dorothy Allen at their press in Kentfield, California. The volume comprises four stories by Joseph Conrad, Gustave Flaubert, Henry James and Luigi Pirandello, each accompanied by a full-page illustration done by an artist from the same country as the writer of the story.

Hillard gift. Miss M. Grace Hillard has presented a copy of the handsome folio edition of *The Illuminated Bible*, published by Harper & Brothers in 1846. This family Bible, among the first richly illustrated books to be published in the United States, is em-

bellished with sixteen hundred wood engravings by Joseph A. Adams based on drawings by John G. Chapman. The copy donated by Miss Hillard once belonged to her grandmother, Eliza Jane Haws, and contains genealogical records of both the Haws and Hillard families.

Hytier gift. Professor Jean P. Hytier has donated a group of thirty-five editions of the writings of the French poet, novelist and man of letters, Gabriel Audisio, all of which are inscribed by the author to Professor Hytier and his wife. The gift includes a copy of Audisio's first volume of poems, *Hommes au Soleil*, published in 1923 and awarded the Prix Primice Mendès.

Kay gift. Mrs. Marshall Kay has presented the papers of her late husband, Professor Marshall Kay (Ph.D., 1929), who taught at Columbia from 1929 on, and held the position of Newberry Professor of Geology from 1967 until his retirement in 1973. Included among the papers are the following: files of correspondence from his student days to the time of his death, primarily on professional and academic matters; geological field notebooks, 1923-1975; manuscript materials for his book, *Stratigraphy and Life History*, written with E. H. Colbert; and manuscripts and typescripts of lectures and articles.

Lamont gift. To the Rockwell Kent Collection Dr. Lamont has added a file of original drawings, proofs and letters relating to the edition of *Candide* illustrated by Kent and published by Random House in 1928. Of special interest are the following: a trial proof of the title-page dated 1927; two pencil drafts for the title-page; six sheets containing eighteen pencil and pen sketches for various illustrations in the volume; a hand-colored prospectus for the book; and nearly one hundred proof sheets, several of which bear annotations by Elmer Adler, the printer of the *Candide*.

Lemaitre gift. Mr. Victor A. Lemaitre (A.B., 1925; A.M., 1926) has donated the following two first editions by Eugene O'Neill:

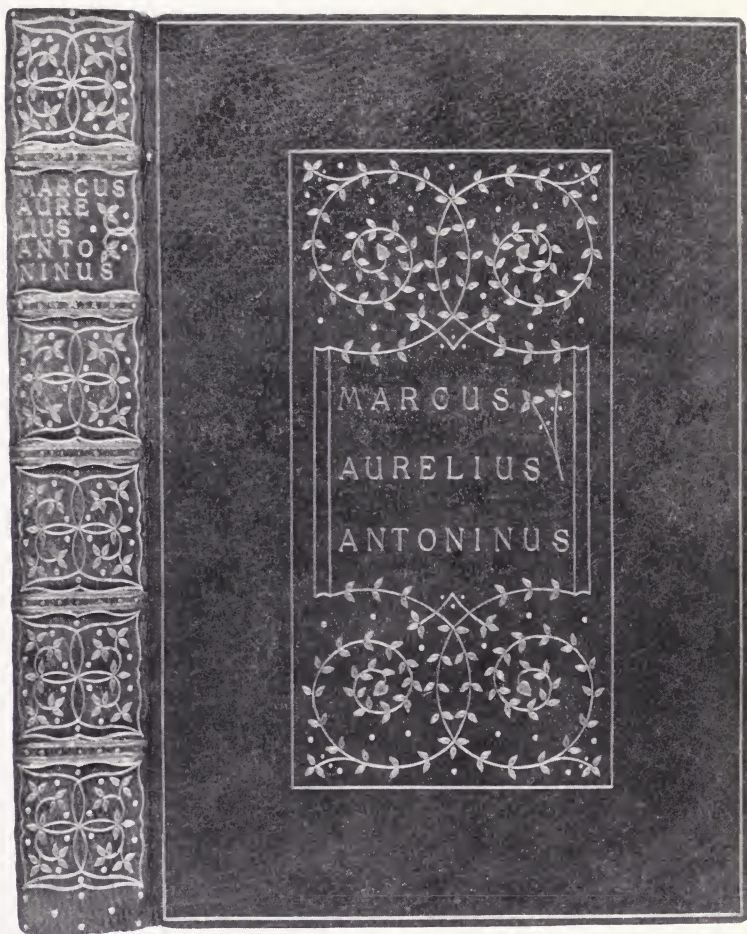
The Hairy Ape; Anna Christie; The First Man, New York [1922]; and *All God's Chillun Got Wings, and Welded*, New York [1924]. Both of the volumes, published by Boni and Liveright, are fine copies in the original boards.

Liebmann gift. Mr. William B. Liebmann has donated a group of ten publications and seven pieces of ephemera of the Redcoat Press, Westport, Connecticut, operated by Betty and Ralph Sollitt from 1940 to 1961; and several publications issued in limited editions by Alfred A. Knopf, Trovillion Private Press, Lawton R. Kennedy and the Oxford University Press.

Macy gift. Mrs. Helen Macy has donated, for inclusion in the papers of her husband, the late George Macy, a group of approximately one thousand letters, memoranda and printed ephemera relating to various books which they published. Included are letters from Warren Chappell, Francis Meynell, Will Ransom and Edward A. Wilson.

Matthews gift. Mr. Herbert L. Matthews (A.B., 1922), who covered the Spanish Civil War as a foreign correspondent for the *New York Times*, has presented a collection of drawings and publications relating to the Spanish artist, Luis Quintanilla, including two collections of the artist's war drawings: *Franco's Black Spain*, New York, 1946, and *La Carcel por Dentro*, Madrid, 1936, both of which are inscribed to Mr. Matthews; *All the Brave*, New York, Modern Age Books, 1939, with a preface by Ernest Hemingway; and two fine pencil drawings for *All the Brave* from the artist's sketchbooks, one of which is inscribed to Mr. Matthews.

Moore Estate gift. Through the courtesy of Messrs. Adrian P. and David E. Moore, we have received from the estate of their mother, the late Edith Pulitzer Moore, a collection of more than fourteen hundred volumes from the family's library, comprising finely-bound editions of noteworthy works in the fields of the fine arts, architecture, and English, American and French history and litera-



Doves binding, 1893, for an edition of Marcus Aurelius Antoninus.
(Moore Estate gift)

ture. Among the most important works are: *The Thoughts of the Emperor Marcus Aurelius Antoninus*, London, 1890, printed at the Chiswick Press, and bound at the Doves Bindery, 1893, in richly gilt tan morocco with brocade doublures; Giles Corrozet, *Les Antiquitez, Croniques et Singularitez de Paris*, Paris, 1561; Samuel Daniel, *The Whole Workes of Samuel Daniel Esquire in Poetrie*, London, 1623, bound by Francis Bedford; Henry Fielding, *The History of Tom Jones, a Foundling*, London, 1749, the first edition; Longus, *Les Amours Pastorales de Daphnis et Chloé*, 1718, from the library of Horace Walpole, with his bookplate, initials and holograph notes; Edgar Allan Poe, *Tales*, New York, Wiley and Putnam, 1845, first edition; Algernon C. Swinburne, *Atalanta in Calydon: A Tragedy*, London, 1894, bound by Sarah T. Prideaux in purple morocco with a tree design in gilt; and Sir Egerton Brydges, *Restituta: or Titles, Extracts, and Characters of Old Books in English Literature, Revived*, London, 1814-1816, from the library of John Payne Collier with his autograph.

Park Memorial gift. The friends and colleagues of the late Lucy Ann Park (B.S., 1948) have contributed funds for the purchase of a book in her memory. Because of Mrs. Park's interest in music, the volume selected was *The Common Carol Book: A Collection of Christmas and Easter Hymns*, printed in 1926 at the St. Dominic's Press in Ditchling, England, and illustrated with twenty-two woodcuts by Eric Gill, the English engraver, typographer and sculptor. Mrs. Park served as a member of the Libraries' professional staff from 1948 to 1952, and from 1956 until the time of her death on February 6, 1976. Since September, 1973, she served as the Head of the Serials Cataloging Department.

Parris gift. Mr. Guichard Parris (A.M., 1932), director of public relations for the National Urban League, has presented his personal and professional papers, including extensive files of correspondence, diaries, manuscripts, notes and printed materials relating to the League, and research and manuscript materials for his

Blacks in the City: A History of the National Urban League, written with Lester Brooks and published in 1971. Mr. Parris's personal files include folders on his organizational affiliations, among which



Woodcut by Eric Gill from *The Common Carol Book*.
(Park Memorial gift)

is his correspondence with Mary McLeod Bethune dating from the time of his work for the National Youth Administration.

Rosenberg gift. Mr. Robert E. Rosenberg (A.B., 1927) has donated a copy of the limited first edition of John Steinbeck's *East of Eden*, New York, 1952, autographed by the author.

Samuels gift. Mr. Milton Samuels (C.E., 1912) has donated the following three literary editions: Thomas Hood, *Humorous*

Poems, London, 1893, with illustrations by Charles E. Brock; *The Fables of La Fontaine*, London, 1884, with etchings by A. Delierre; and J. G. Lockhart, *Ancient Spanish Ballads*, London, 1842.

Schaffner gift. To the collection of his papers, which he established in the Libraries in 1967, Mr. John Schaffner has recently added the correspondence files of his literary agency for the period, 1961-1973, including letters from James A. Beard, Craig Claiborne, Barbara Howes, Marianne Moore and other fiction and non-fiction writers.

EXHIBITIONS IN BUTLER LIBRARY

October 1—November 30

Gifts for 1976

December 1—February 24

*Gifts in Honor of the Twenty-Fifth Anniversary
of the Friends of the Columbia Libraries*



Drawings by Rockwell Kent for the edition of *Leaves of Grass*
published in 1936. (Friends gift)

Twenty-Fifth Anniversary Gifts

KENNETH A. LOHF

THE twenty-fifth anniversary of the founding of the Friends of the Columbia Libraries is being celebrated during 1976. One of the Friends' major contributions to the University during this quarter century has been the valuable assistance given by the organization and its individual members in developing the research collections of the Libraries. In carrying on this tradition, the Friends organization, in honor of the anniversary, has presented to the Libraries the complete series of 127 original pen and ink drawings done by Rockwell Kent for Walt Whitman's *Leaves of Grass*, published in 1936 by the Heritage Press in New York and the Nonesuch Press in London.

During the 1930s Kent produced some of his finest work as a book illustrator in his editions of the literary classics of Whitman, Shakespeare and Chaucer. The drawings for Whitman, in particular, express with both strength and delicacy his sympathy for the poet's celebration of America. Comprising vignettes, decorations and full-page illustrations, the drawings in the anniversary gift are all signed by Kent and contain his hand-written instructions to the printer. When they were photographically reproduced in the 1936 edition, the drawings were considerably reduced in size; consequently, the originals are far more emphatic in statement and impressive in impact. Accompanying the drawings is a copy of the limited edition of the book signed and inscribed by Kent. This splendid group has now become part of the Libraries' extensive Rockwell Kent collection. Comprising more than five thousand drawings and sketches, the Collection is a major resource for the study of American book illustration during this century.

A number of individual Friends have honored the twenty-fifth anniversary by presenting important books and manuscripts. These gifts are described on the following pages.

Altschul gift. Mr. Frank Altschul (LL.D., 1971) has presented a copy of Abbé Prévost, *Histoire du Chevalier des Grieux et de Manon Lescaut*, printed by the Overbrook Press in Stamford, Connecticut, in 1958 and bound in full calf. One of the most dis-



Rockwell Kent's drawing illustrating Walt Whitman's poem
"Vigil strange I kept on the field one night." (Friends gift)

tinguished productions of the Press, the work contains illustrations and decorations by T. M. Cleland, which were printed by the artist.

Appleton gift. Professor William W. Appleton (A.M., 1940;

Ph.D., 1949) has presented a collection of thirty-six letters and documents written by English and American writers and public figures, mostly addressed to Professor Appleton's grandfather, the publisher William Appleton. Among the literary figures included are Samuel Clemens, Sir Arthur Conan Doyle, Rudyard Kipling, Henry Wadsworth Longfellow, John Ruskin and Anthony Trollope; and public figures represented include Grover Cleveland, Millard Fillmore, Giuseppe Garibaldi, Herbert Hoover, Theodore Roosevelt, William T. Sherman, Daniel Webster and Woodrow Wilson. Of special importance is the letter written by Conan Doyle on August 6, 1894, in which the English mystery writer discusses the stories included in his collection, *Round the Red Lamp*.

Auerbach gift. Mr. and Mrs. Bart Auerbach have presented two letters written by Harold Frederic, the Anglo-American journalist and writer of realistic stories and novels. The first letter, dated November 28, 1892, is written to W. Sheaming and concerns a proposed lecture at the South Place Institute in London; and the second, addressed to the publishers Messrs. Skeffington and Son, dated November 18, 1896, refers to the writing of his novel *Gloria Mundi*, published by Heinemann shortly after Frederic's death in 1898.

Berg gift. Mr. Aaron W. Berg (A.B., 1924; LL.B., 1927) has presented the following four first editions: Lord Byron, *Beppo*, a *Venetian Story*, 1818, and *The Corsair*, a *Tale*, 1814; Henry W. Longfellow, *Tales of a Wayside Inn*, 1864 [i.e.] 1863, first English edition issued prior to the first American edition; and Charles Dickens, *Sunday Under Three Heads*, 1836, illustrated by Hablot K. Browne, and published by the novelist under the pseudonym Timothy Sparks.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has presented a fine copy of Robert Lowell's first book of poems, *Land of*

Unlikeness, published in a limited edition in 1944 by the Cum-
mington Press of Massachusetts. The copy has the considerable
distinction of bearing the following inscription from the young
poet to the established poet whose writings he admired: "For
Melville Cane, with great respect from, Cal Lowell."

Clifford gift. Professor James L. Clifford (A.M., 1932; Ph.D.,
1941) has added, through his anniversary gift, three manuscripts
to our eighteenth century holdings: Giuseppi Baretti's unpub-
lished manuscript account, on two folio sheets, of the expenses for
the trip to Paris taken by the Thrales and Dr. Samuel Johnson
from September 15 to November 11, 1775; a letter written to Mrs.
Piozzi by John Bossa on February 4, 1780, referring to his trans-
lations from Spanish authors; and a letter written to Dr. Johnson
on April 23, 1771, by Thomas Coxeter, the younger, son of the
literary antiquary and writer who was Johnson's friend. The let-
ter, one of a comparatively small number of letters written to
Johnson that have survived, expresses the young man's gratitude
for favors which Johnson had bestowed upon him.

Cohn gift. For inclusion in the John Berryman Collection, Mrs.
Louis Henry Cohn has presented a pristine copy of the poet's
Two Poems, an eight-page booklet, printed in 1970 as a Christmas
greeting from Berryman and his family and Robert Giroux, his
editor at Farrar, Straus & Giroux. The two poems in this rare
booklet are "In Memoriam (1914-1953)," verses written on the
death of Dylan Thomas, and "Another New Year's Eve (1970)."
The booklet is in its original envelope as sent to the recipient.

Crawford gift. Two most distinguished productions of fine presses
of this century have been received as the gift of Mr. John M.
Crawford, Jr. The first of these is the Cranach Press edition of
*The Eclogues of Virgil in the Original Latin with an English
Translation*, printed in Weimar in 1927 under the direction of
Count Harry Kessler, and illustrated with forty-three woodcuts

P. VERGILI MARONIS ECLOGA PRIMA
MELIBOEUS ET TITYRUS



INCIPIT MELIBOEUS
TITYRE TU PATULAE RECUBANS SUB
TEGMINE FAGI, SILVESTREM TENUI MU
SAM MEDITARIS AVENA:, NOS PATRIAE
FINIS ET DULCIA LINQUIMUS ARVA.
NOS PATRIAM FUGIMUS: TU TITYRE
LENTUS IN UMBRA, FORMOSAM RE
SONARE DOCES AMARYLLIDA SILVAS.

by Aristide Maillol and a title-page headline and initial letters engraved on wood by Eric Gill. The second, the Gregynog Press edition of Xenophon's *Cyrupaedia: The Institution and Life of Cyrus*, was printed in 1936 in Newtown, Montgomeryshire, Wales, under the direction of Loyd Habery and with hand-colored woodcut initials designed by him. The folio volume is handsomely bound in dark green oasis morocco by the Gregynog Press Bindery.

Dames gift. Mr. Ralph J. Dames has donated a copy of the edition of the Geneva Bible published in London by Christopher Barker in 1592. Called the "Breeches Bible" because of the English rendering of lines in the third chapter of the Book of Genesis, the work was translated by English exiles in Geneva during the Marian persecutions, and was first published there in 1560. The copy of the 1592 edition donated by Mr. Dames contains both the Old and New Testaments, and is bound in contemporary paneled calf.

Engel gift. Mrs. Solton Engel has presented, for inclusion in the Engel Collection, three holograph manuscripts by A. A. Milne for articles that were published in *Time and Tide* in London during the Second World War. The columns that he wrote, entitled "Notes on the Way," contain his reflections on the moral problems of wartime. The three articles, written in 1944, discuss a variety of topics, including pacifism, the progress of the war and public opinion in England during the war.

Finelli gift. Miss Florence Finelli has presented more than 150 volumes in the fields of English and American literature, and from this collection she has designated as her anniversary gift the particularly fine copy of Thomas Gray, *An Elegy Wrote in a Country Church Yard*, London, 1751, the second edition. This copy, bound in polished calf, bears the bookplate of Henry William Poor.

Fleming gift. Mr. and Mrs. John F. Fleming have presented an important Rockwell Kent work hitherto lacking from our extensive collection: a portfolio of four signed prints issued by the artist in a limited edition in New York under the title, *The Seven Ages of Man*. Published in 1918, the year of America's entry into the First World War, the prints depict childhood, youth, maturity, and finally premature death on the European battlefield.

Halsband gift. In honor of Professor James L. Clifford, Dr. Robert Halsband (A.M., 1936) has presented a letter written by Mrs. Hester Lynch Piozzi to Sir James Fellowes, who was her literary executor and a great friend during the last six years of her life. Written from Bath on March 24, 1817, the letter concerns personal matters of the Fellowes family.

Hazen gift. Professor Allen T. Hazen has donated a first edition, bound in contemporary paneled calf, of Gerard Langbaine, *An Account of the English Dramatick Poets; Or, Some Observations and Remarks on the Lives and Writings, of all Those that have Publish'd Comedies, Tragedies . . . in the English Tongue*, printed in Oxford in 1691. The copy contains the errata leaf and the scarce longitudinal half-title page at the end.

Higbet gift. Strengthening and enlarging our holdings in the field of classical literature, Professor Gilbert Higbet has presented his collection of works by and about the Roman satirical poet Decimus Junius Juvenalis. Professor Higbet's gift comprises thirty-seven editions of the *Satires* and 115 dissertations, articles and scholarly offprints on Juvenal. The earliest edition is that printed in Venice in 1475 by Jacobus Rubeus, and the most unusual are the two copies of the 1903 edition originally owned by A. E. Housman and annotated extensively by him. Also included are the first Aldine edition published in Venice in 1501; the copy of the edition published in Venice in 1539 with the arms of Bourbon on the green vellum binding and the bookplate of the Duke of Sussex;

the first Italian translation published in Toscolano in 1525; and the first edition in English by Sir Robert Stapylton, published in London in 1660.

Jaffin gift. Mr. George Jaffin (A.B., 1924; LL.B., 1926) has presented, in honor of the anniversary and the Bicentennial, a copy of the first English edition of Thomas Paine's *Common Sense*, a political pamphlet which was largely influential in bringing about the American Declaration of Independence. This copy of the London, 1776, edition has the rare half-title and advertisement leaf.

Jewish Communal Fund of New York gift. At the suggestion of Mr. and Mrs. Helmut N. Friedlaender, the Jewish Communal Fund of New York has donated funds for the acquisition of the Basel, 1541, edition of the *Josippon*, a chronicle of Jewish history from Adam to the age of Titus, attributed to an author called Joseph ben Gorion or Josippon. Compiled in Hebrew early in the tenth century, the chronicle passed through numerous printings beginning with that issued in Mantua in 1476. The 1541 edition published in Basel contains both the Hebrew text and the first Latin translation of the work by Sebastian Münster, the German mathematician and Hebraist.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented four seventeenth and eighteenth century editions: Roger Boyle, Earl of Orrery, *Parthenissa*, London, 1676; Martin Del Rio, *Disquisitionum Magicarum Libri Sex*, Mainz, 1612; Didymus, *De Pronunciatione Divini Nominis*, Parma, 1799, printed by Giovanni Battista Bodoni; and Marcus Junianus Justinus, *Justinus cum Notis Selectissimis Variorum*, Amsterdam, 1659, published by Louis and Daniel Elzevir.

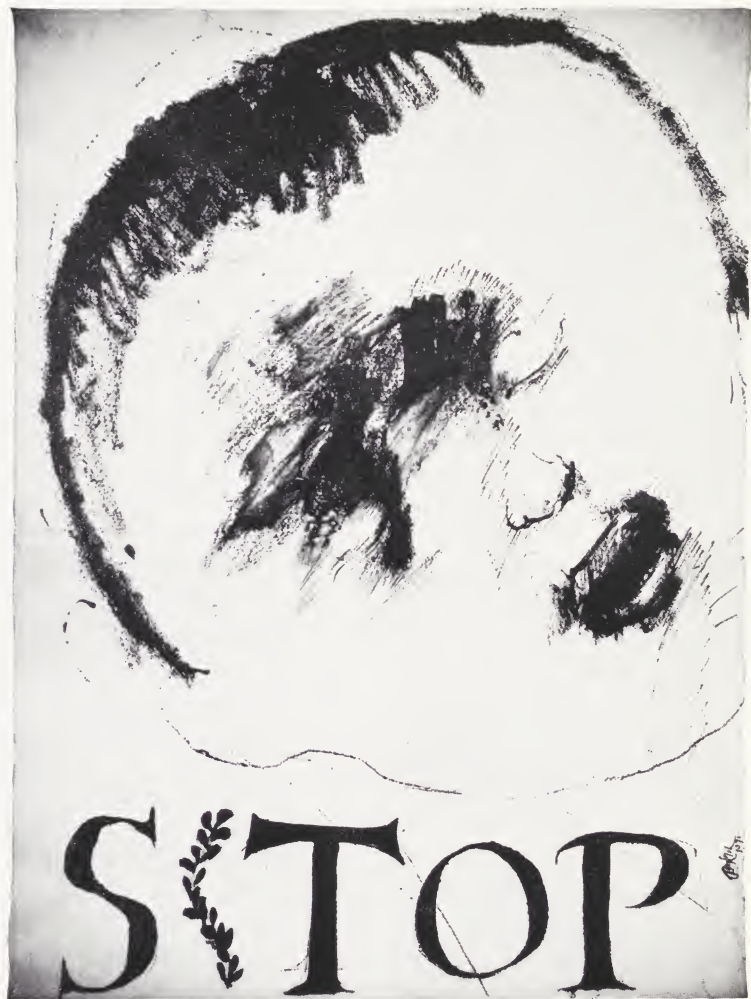
Kissner gift. The gift of Mr. Franklin H. Kissner adds an important text to the Incunabula Collection. He has presented a fine, large copy of the first edition in Italian of St. Augustine's *City of God*, the classic work in religious and political thought. Entitled

De la Cita di Dio, the edition was issued without a colophon, but it was most certainly printed in either Venice or Florence by Antonio di Bartolommeo da Bologna Miscomini, not after 1483. This folio edition, printed in Roman type, is handsomely bound in eighteenth century green morocco.

Kraus, Hans P., gift. Mr. and Mrs. Hans P. Kraus have presented copies of the first London editions of Lewis Carroll's *Sylvie and Bruno*, 1889, in a white vellum presentation binding, and *Sylvie and Bruno Concluded*, 1893, in the original red cloth. Each bears the author's autograph inscription to Mrs. Barclay, the wife of the Reverend Henry Alexander Barclay, Carroll's fellow student at Oxford and a longtime friend. The first of these is inscribed on December 12, 1889, one of the earliest presentation dates known for this edition; and the second is inscribed on December 27, 1893, two days before publication of the work.

Kraus, Thomas Peter, gift. Mr. and Mrs. Thomas Peter Kraus have made a substantial gift of books, pamphlets, and ephemera, printed and illustrated by Leonard Baskin at the Gehenna Press in Northampton, Massachusetts. In addition, their gift includes an impressive signed drawing in ink by Baskin, measuring thirty by twenty-two inches, entitled "Stop," which was done in 1970 as a poster on behalf of the peace movement. Among the printed editions, all of which are out of series and inscribed as *hors commerce*, are: Leonard Nathan, *The Matchmaker's Lament*, 1967; Anthony Hecht, *Aesopic*, 1967, and Robert G. Gardner, *A Human Document*, 1964. The group of more than fifty pieces of printed ephemera comprises broadsides, bookplates, cards, invitations and prospectuses.

Lada-Mocarski gift. Mrs. Laura K. Lada-Mocarski has presented a group of ten eighteenth century maps of Russia and America, which she and her late husband, Valerien Lada-Mocarski (M.S., 1954), collected. Of considerable importance and attractiveness



Drawing by Leonard Baskin for a 1970 poster on behalf
of the peace movement. (Thomas Peter Kraus gift)

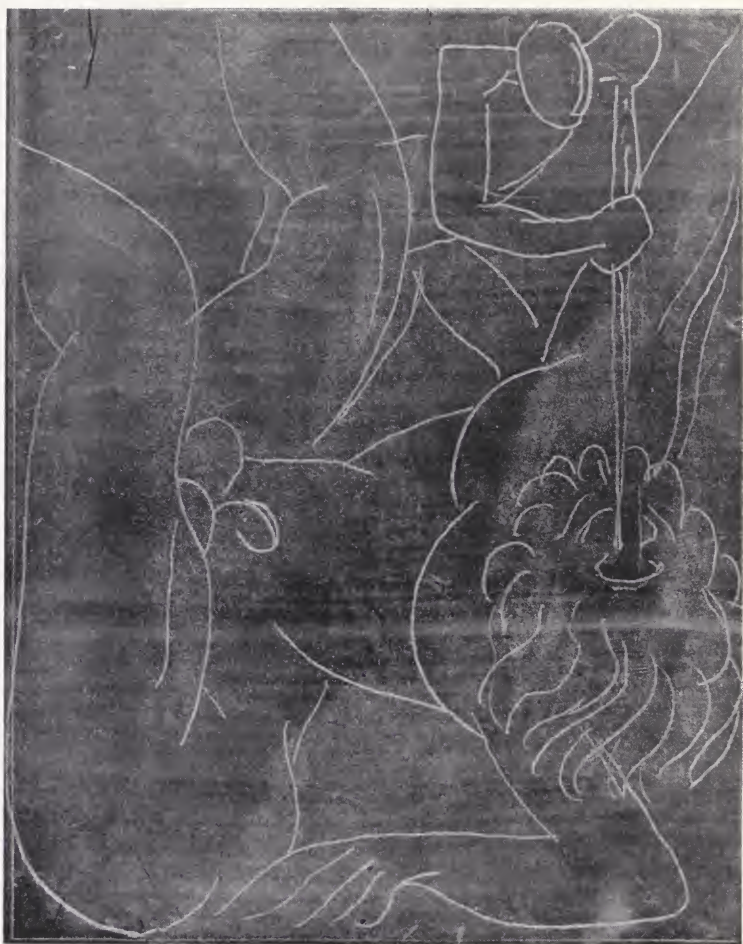
are the following: a map of the Dnieper River in two parallel sections showing the whole course of the river from the mountains to the sea; and a map of the eastern part of America by Matthaeus Seutter, "Recens edita totius Novi Belgii in America Septentrionali siti Delineatio," with a large cartouche showing Indians carrying bales of merchandise and inset with a view of New Amsterdam. Mrs. Lada-Mocarski has made this gift in honor of the anniversary and in memory of her husband, who served as Chairman of the Friends from 1952 to 1954.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented for inclusion in the George Santayana Collection, a group of twenty-four letters written by Santayana from 1947 to 1951 to the late Ira D. Cardiff (Ph.D., 1906), botanist, teacher and writer. Dr. Cardiff was the editor of *Atoms of Thought* and *The Wisdom of George Santayana*, and many of the letters in the gift relate to these two compilations of the philosopher's thoughts and sayings.

Liebman gift. Mr. Charles J. Liebman, Jr., has added to the collection a copy of the rare pamphlet, *The Middle Hill Press: A Short Catalogue of Some of Sir Thomas Phillipps' Privately Printed Works*, privately printed by the Dryden Press in London, 1886. Compiled by Thomas Fitzroy Fenwick, Phillipps's grandson, this is the most important of several attempts at a Middle Hill Press bibliography.

Liebmann gift. A first edition of *The Young Duke* by Benjamin Disraeli, Earl of Beaconsfield, has been presented by Mr. William B. Liebmann. Issued in 1831 in three volumes, this novel of manners was the third work of fiction published by the English statesman.

Macy gift. Mrs. Helen Macy has presented a distinguished gift that relates not only to her numerous benefactions in the past, but also to her career and that of her husband, the late George Macy, as founders and directors of the Limited Editions Club. Her gift



Engraved steel plate for an illustration by Henri Matisse for the Polyphemus episode of James Joyce's *Ulysses*, published by the Limited Editions Club in 1935. (Macy gift)

comprises four engraved plates, one of copper and three of steel, prepared by, or under the supervision of, Henri Matisse for his illustrations to the Club's edition of James Joyce's *Ulysses*, published in 1935. Illustrating the "Circe," "Ithaca," "Calypso" and "Polyphemus" episodes, they represent four of the six illustrations prepared by Matisse for the monumental edition of Joyce's novel.

Morris gift. In honor of the anniversary and the Bicentennial, Professor Richard B. Morris (A.M., 1925; Ph.D., 1930; Litt.D., 1976) has presented an unpublished letter written on November 10, 1788, by George Washington to Dr. David Stuart, a medical doctor and planter as well as the family representative in the Virginia Assembly, then in session in Richmond. This important one-page letter is concerned with the new constitutional procedures set up at that time as well as with Washington's Kanawha landholdings.

Myers, Andrew B., gift. Dr. Andrew B. Myers (A.M., 1947; Ph.D., 1964) has enriched our Padraic Colum Collection with the gift of the following: two letters written to the portrait photographer, Pirie MacDonald, dated 1932 and 1936, and two letters to his widow, Emilie MacDonald, both dated in 1942; a letter to J. Morris Jones, dated July 28, 1944, relating to his writings on classical mythology and legend; the autograph manuscript of his poem, "An Old Woman of the Roads," which was published in Colum's *Wild Earth* in 1907; and an autographed photograph of the bust of Colum by Edmund Quinn.

Myers, Winifred A., gift. Miss Winifred A. Myers has presented a letter written by Sir Henry Irving to the dramatic critic, William Winter, from New York on November 16, 1895, in which Irving refers to his lecture at Columbia on November 20, the following Wednesday. Entitled "Character of Macbeth," the lecture by the famous Shakespearean actor was sponsored by the Columbia Shakespeare Society and was held in the reading room of the library.

Oyens gift. Helping to complete our holdings of the editions of Walt Whitman's *Leaves of Grass*, Mr. Felix de Marez Oyens has donated a copy of the first Dutch edition, entitled *Grashalmen*, published in Amsterdam in 1917. The work, translated by Maurits Wagenvoort, is bound in decorated paper boards designed by P. H. Praag, and with a double title-page woodcut by Wilm Klijn. This particular copy has the added distinction of having been in the collection of the Dutch literary critic W. L. M. E. van Leeuwen, and it bears his bookplate.

Parsons gift. Dr. Coleman O. Parsons (A.B., 1928) has established a collection of Scottish Literature as his anniversary gift. Numbering 371 titles in 450 volumes, the collection spans the period from the late seventeenth to the mid-twentieth centuries, and covers all phases of Scottish literature, but is especially strong in the writings of the poets, among them William Edmondstone Aytoun, Robert Burns, Robert Fergusson, James Hogg, James MacPherson, and Allan Ramsay. Among the most important editions included are: Charles James Apperley, *Nimrod's Northern Tour*, 1838; Robert Burns, *An Address to the Deil*, 1830, illustrated with engravings after designs by Thomas Landseer; Thomas Garnett, *Observations on a Tour through the Highlands and Part of the Western Isles of Scotland*, 1800; David Morison, *Poems, Chiefly in the Scottish Dialect*, 1790; William Richardson, *Poems, Chiefly Rural*, 1774, printed in Glasgow by Robert and Andrew Foulis; and John Stoddart, *Remarks on Local Scenery & Manners in Scotland*, 1801.

Pepper gift. Mr. Morton Pepper has presented a first edition of James Russell Lowell's *Poems*, published by John Owen in Cambridge in 1844. Laid in the copy is an important letter written by Lowell to Robert Browning, dated London, November 5, 1882, referring to Browning's poem, "How they brought the good news from Ghent to Aix," and expressing his anticipation at reading Browning's forthcoming volume of verse, *Jocoseria*.

Pratt gift. Dr. Dallas Pratt (M.D., 1941) has presented two scroll paintings of murals in temples in Ceylon, drawn by the artist and scholar, L.T.P. Manjusri, and his son Kushāna Manjusri. The first of these, drawn by the elder Manjusri in 1971, is a polychrome scroll painting on paper, measuring nearly nine feet long and three feet wide, of a wall painting originally done in 1886 in Kataluwa Temple. The second, drawn by the son, is a monochrome pen tracing of an eighteenth century mural in Degaldoruwa Temple.

Ray gift. Mindful of our needs in the field of French literature, Dr. Gordon N. Ray (LL.D., 1969) has presented a group of eighteen French first editions and illustrated books, many of which are also distinguished for their fine bindings. Among the first editions is a copy of Marcel Proust's first book, *Les Plaisirs et les Jours*, 1896, in the original pale green decorated wrappers. The illustrator Charles Léandre is represented by his edition of Henri Murger's *Scènes de la Vie de Bohème*, 1902, the work which inspired Puccini's opera. One of 35 copies on *papier du Japon*, the copy includes two sets of the colored engravings by Léandre and the decompositions of one plate. Other illustrators represented in Dr. Ray's gift are Maurice Denis, George Jeanniot, Louis Jou, and Frantisek Kupka. The most impressive of the fine bindings in the gift is that executed in full purple morocco by Henri Creuzevault on the copy of Anatole France's *Les Opinions de Jérôme Coignard*, 1914.

Rostenberg and Stern gift. Dr. Leona Rostenberg (A.M., 1933; Ph.D., 1973) and Miss Madeleine B. Stern (A.B., 1932, B.; A.M., 1934) have presented the original and carbon typescripts and galley proofs, all of which bear holograph corrections, of their *Old & Rare: Thirty Years in the Book Business*, published in 1975. The story begins when both were students on Morningside Heights, and Columbia and Barnard personalities figure prominently in the joint account of their activities in the book world.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated, for inclusion in the literature collection, a copy of the first edition, first issue, of Charles Dickens's *Our*



Illustration by Charles Léandre for Henri Murger's
Scènes de la Vie de Bohème, 1902. (Ray gift)

Mutual Friend, in the original parts, and as issued in decorative wrappers. Illustrated by Marcus Stone, the novel was published by Chapman and Hall from May 1864 to November 1865.

Salloch gift. In honor of the anniversary Mr. and Mrs. William Salloch have presented a congratulatory oration published nearly five hundred years ago: Jacobus Spinola, *Oratio Gratulatoria*, Rome, Stephan Plannek, 1492. The oration, printed on six leaves, was written for Pope Alexander VI on his accession, and in this printed form it is dedicated to Ludovico Sforza.

Samuel gift. Mrs. Sanford Samuel has presented a group of six rare copies of works by the Irish poet and novelist, James Stephens, among which are the following: the Macmillan's Colonial Library edition of *The Crock of Gold*, 1912, in the original green wrappers, an edition not seen or described by the Stephens bibliographer; the author's own copy of the second edition of *Five New Poems*, 1913, containing extensive revisions; the author's proofs for *Theme and Variations*, 1930, corrected and revised throughout; and the proofs for *Strict Joy*, 1931, corrected by the author.

Schimmel gift. Mr. Stuart B. Schimmel has added, by his gift, the following two items to the manuscript collection: a four-page letter written by George Santayana to Sydney A. Friede, October 14, 1911, in which the philosopher comments on Harvard University, California and its inhabitants, and a forthcoming trip to London and Paris; and a manuscript leaf from George Bancroft's *History of the United States*, ca. 1830, in which the historian discusses the Patrick Henry episode in the Virginia House of Burgesses.

Scott gift. Mr. Barry Scott has presented the following four original drawings: a pencil sketch by Sir John Tenniel for a New Year's illustration for *Punch*, published in the January 9, 1875, issue with the title, "Turning Over a New Leaf!"; and three signed watercolors by Sir Francis Rose, the English writer and painter whose career was encouraged and whose paintings were collected by his friend Gertrude Stein. Painted during the 1950s, the water-

colors depict a wallpaper design of lace flowers, an abstract still life, and a house in southern France.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented, for inclusion in the collection of his papers, two autograph letters written to him by Jean Cocteau at the time Mr. Steegmuller was writing his book on the French poet and art critic, Guillaume Apollinaire. Dated May 23 and May 26, 1959, the letters, written from "Santo-Sospir" in St.-Jean-Cap-Ferrat in southern France, discuss Apollinaire and cubism, and Picasso's monument to the memory of Apollinaire which stands in front of the Church of Saint-Germain-des-Prés in Paris.

Strouse gift. For inclusion in the Book Arts Collection Mr. Norman H. Strouse has presented a volume embellished with a fine fore-edge painting by the London firm of binders and publishers Taylor & Hessey. The work, William Falconer's *The Shipwreck, A Poem*, London, 1811, is bound in full red morocco, elaborately gold tooled; and on the fore-edge is a contemporary painting of a disabled ship in a stormy sea illustrating the Falconer poem which recounts the wreck of a ship on the coast of Greece.

Sulzberger gift. From the library of her husband, the late Arthur Hays Sulzberger (B.S., 1913; LL.D., 1959), Mrs. Iphigene Ochs Sulzberger (A.B., 1914, B.; LL.D., 1951) has selected a group of seven press books for presentation to the Libraries as her anniversary gift. Among them is the impressive folio edition of *The Voiage and Travaile of Sir John Maundevile*, published by Random House in 1928, and printed by Edwin and Robert Grabhorn in San Francisco. One of 150 copies, the volume is illuminated by Valenti Angelo and contains his illustrations based on woodcuts from early editions and manuscripts.

Tanenbaum gift. Mr. Charles J. Tanenbaum has donated a manuscript document that has particular relevance to the University's

early history: a receipt signed by the treasurer of King's College, Leonard Lispenard, on August 30, 1758, for five hundred pounds from the estate of Joseph Murray, one of the earliest bequests received by the College. Joseph Murray was also the donor of the

New York 30th Aug^r 1758
Then Rec^d. from James Williams & Thomas Jones Secretaries
of the last Will & Testament of Joseph Murray Esq^r deceased
the Sum of five hundred pounds current Money of New York
or Account & in part of the Definitive Estate of the said
Joseph Murray & by him bequeathed to King's College in the
Province of New York.
Leonard Lispenard

Receipt signed by the treasurer of King's College, Leonard Lispenard, on August 30, 1758, for five hundred pounds from the estate of Joseph Murray. (Tanenbaum gift)

first books known to have been given to the College Library (1757).

Taylor gift. In honor of the anniversary and the ninetieth birthday of John Hall Wheelock, Mr. and Mrs. Davidson Taylor have presented a copy of the poet's *Poems Old and New*, 1956, inscribed by him with a poem on the fly-leaf.

Trautman gift. Professor Ray Trautman (B.S., 1940) has presented a pen and ink drawing by Édouard Detaille, the French painter noted for battle and military subjects. Dated 1874, the detailed drawing depicts a French cavalryman astride his horse and carrying a bugle. Mounted with the drawing is a one-page letter written by Detaille on April 25, 1902, relating to a sketch for *Le Figaro*. In addition, Professor Trautman has donated a collection of nearly two hundred volumes in the fields of literature, history and printing, including: a palm leaf manuscript from Ceylon;

Guillaume Budé, *Libri V de Asse*, Venice, Aldus, 1522; John Dryden, *Albion and Albanus: An Opera*, London, Jacob Tonson,



Drawing by Édouard Detaille, 1874. (Trautman gift)

1685, with the rare epilogue leaf; and *A Memorial of Edward Everett, from the City of Boston*, Boston, 1865, compiled by M. M. Bugbee, and extra-illustrated with portraits and manuscripts by Everett, S. H. Stillingham and Charles G. Greene.

Woodring gift. Professor and Mrs. Carl Woodring have presented

a fine copy in the original boards, uncut, of William Wordsworth, *The River Duddon, a Series of Sonnets: Vaudracour and Julia: and Other Poems*, London, 1820. This copy of the scarce first edition includes the four-page catalogue, dated April 1820, issued by the publisher Longman, Hurst, Rees, Orme and Brown.

WINTER MEETING

The winter meeting of the Friends of the Libraries, to be held on Thursday, February 3, 1977, will be a late afternoon reception in Low Library Rotunda on the occasion of the opening of the exhibition, "Engel Plus Ten," an exhibition of first editions, association books and manuscripts from the Solton and Julia Engel Collection, and those acquired by means of the Engel Fund during the past ten years.

Activities of the Friends

Twenty-Fifth Anniversary Dinner. On Thursday evening, November 4, the twenty-fifth anniversary dinner was held in the Rotunda of Low Library. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill presented Presidential Citations to Mrs. Mary Hyde and Dr. Dallas Pratt in recognition of their service as members of the Council since the founding of the Friends in 1951. The Citation for Dr. Pratt also noted that he had served as Chairman of the Organizing Committee in 1951, and that he has edited *Columbia Library Columns* since the first issue in the Fall of 1951.

The anniversary gift from the Friends, a collection of 127 drawings by Rockwell Kent for *Leaves of Grass*, was presented by Dr. Ray to University Librarian Warren J. Haas, who responded on behalf of the University. The final part of the program featured a talk by Professor James L. Clifford on "Collectors and Scholars Working Together." On exhibit in the Rotunda was a selection of gifts received from individual Friends in honor of the anniversary.

Finances. In the November issue each year we report the total gifts from our members (both cash and "in kind") for the twelve-month period which ended on June 30. In 1975-1976, the general purpose contributions were \$20,976, and the special purpose gifts \$4,120, making a total of \$25,096. The Friends also donated or bequeathed books and manuscripts, for addition to the research collections, having an appraised value of \$152,407. The total value of contributions since the establishment of the association in 1951 now stands at \$2,205,688.

Membership. As of October 1, 1976, the membership of the Friends totaled 435. Since memberships include husband and wife, the number of individuals who belong to the association is 655.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: \$35 per year.

Patron: \$100 per year.

Sustaining: \$75 per year.

Benefactor: \$250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

OFFICERS

GORDON N. RAY, *Chairman*

ALAN H. KEMPNER, *Vice-Chairman*

KENNETH A. LOHF, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

THE COUNCIL

WILLIAM W. APPLETON

JACQUES BARZUN

JOHN M. CRAWFORD, JR.

HELMUT N. FRIEDLAENDER

MRS. ARTHUR C. HOLDEN

MRS. DONALD F. HYDE

GEORGE M. JAFFIN

HUGH J. KELLY

ALAN H. KEMPNER

FRANKLIN H. KISSNER

DONALD S. KLOPPER

CORLISS LAMONT

MRS. FRANCIS H. LENYON

MRS. GEORGE MACY

FRANCIS T. P. PLIMPTON

DALLAS PRATT

GORDON N. RAY

MORRIS H. SAFFRON

MRS. FRANZ T. STONE

CARL R. WOODRING

WARREN J. HAAS, *Vice President for Information Services
and University Librarian, EX-OFFICIO*

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor*

KENNETH A. LOHF

